

a. Major project activities: The Association of Independents in Radio (AIR) requests NEA support for Spectrum America (SA) (working title), a third phase of its revolutionary series of initiatives driving a bottom up transformation of public media. This nationwide project once again taps our most gifted media makers, matches them with public radio and TV stations with an assignment to strengthen local innovation capacity and invent new models of transmedia production to extend public media service to more Americans. SA's production teams will build on AIR's previous initiatives *Mapping Main Street* (MMS) and *Curious City* (CC). Citizens will be called to document their neighborhoods through open source mapping, and pose questions to shape the story agenda of their public media outlet. Producers will work the streets. Our goal is to move the dial on local citizen engagement beyond the 11% core listenership to an estimated 25% of local populations. We will design, too, ways for a wider network of stations, producers, and citizens to participate. The term of this phase extends 22 months, from August 2013 to May 2015.

Producers and stations will be selected through a competitive RFP and a call to radio and TV stations to submit between three and five minutes of media on AIR's "Station Runway." This online carousel, established in 2011, effectively showcases stations poised for reinvention. The stations' media signals to producers their readiness to incubate a SA project, and provides an efficient (and clever) way for producer applicants to identify the optimal match for the ideas and projects they seek to execute.

SA incorporates broad resource sharing and education on multiple levels. We will ultimately connect 10 producers and collaborative teams of up to 25 or 30 individuals with 10 host stations located in different U.S. cities to develop new ideas in fresh, distinctive ways. This broad, collaborative team of up to 300 independent, station-based, and community producers will develop new methods to engage the citizens, bringing new sets of best practices to our partner stations. One of the most exciting aspects of SA is deploying energized teams of makers onto the streets to work with citizens recruited as storytellers, media makers and project contributors. SA boldly taps into three platforms – broadcast, digital and community/street engagement – giving greater definition and direction to this blended media plane.

b. Outcome(s) and Measurements: SA directly addresses NEA's outcome of Creation, producing media art that meets the highest standards of excellence. Performance measurements focus on three strata of engagement – broadcast, digital (including mobile), and community/in-the-street. AIR's established methodology assesses qualitative and quantitative impact across platforms including Arbitron and Nielsen estimates of reach through radio and TV broadcast, as well as other new media measures (page views, downloads, etc.). AIR tracks the number of citizens engaged physically at events, via SoundBooths, flash events, and trainings. Our network of station-based "impact liaisons" are tasked with gathering data on a monthly basis.

AIR innovation initiatives have already had significant impact at the national level, growing a new ecosystem of producer-driven R&D to impact public media content for years to come. We anticipate similar and even greater impact with SA as our ecosystem grows. For example, one key outcome of the four MQ2 project-producers incubated at NPR in 2008-09 was our work's influence on executives who consequently created an NPR producers' fund designed to tap "bottom-up" in-house ingenuity. As a result, NPR's altLatino.org was born. It is now one of NPR's freshest and growing productions serving a diverse new community of public media listeners. MQ2's *Mapping Main Street* (MMS) evolved into Zeega, a story-first technology non-profit formed by three principals of MMS. Zeega is, with funds from AIR and Knight, providing technology that's driving eight of our 10 current Localore projects. In this same way that AIR has reintegrated Zeega, we will draw from our most successful projects and

producers, connecting them back to the expanding and evolving producer innovation initiated by AIR. (See Target Population for more on Measurements.)

c. Schedule of key project dates

August 2013	Develop project materials, including RFP application, FAQ, online Station Runway
October 2013	Issue RFP to producers, launch station runway
November 2013	AIR selects up to 10 finalist projects/lead producers
January 2014	Announce winners and station incubators
March 2014	Projects launch (9-12 months each, staggered)
February 2015	Projects conclude
March–May 2015	Report back/information sharing, publish final report and distribute widely

d. Key individuals, organizations and works of art involved are Media Strategist Jessica Clark, Executive Editor Noland Walker, AIR Executive Director Sue Schardt, and Contract Manager, Laurie Selik. (See attachment 5). AIR will convene a group of 10 advisors to serve on the Selection Committee, and enlist alumni from previous rounds to serve as advisors and advocates.

We'll select up to 10 producers and 10 station incubators to form a broad national coalition. Criteria for producer candidates will include experience in media craft and a passionate commitment to excellence, journalistic ethics, diversity and the transformative power of story. Ideal candidates will have an existing relationship with a public media outlet to include those on staff at a radio or TV station or network. We'll accept candidates working outside of public media, as well. Criteria for station incubators include an active creative culture, a dedicated staff that cultivates talent and nurtures new ideas, and the ability to commit in-kind resources and a cash fee on a sliding scale basis.

e. The target population: SA is explicitly designed to expand public media's audience beyond its 11% core audience. AIR's vision is to plant seeds that will, over the next decade or more, realize the founding vision laid out by the Carnegie Commission in 1968: *Public [Media] should be free to experiment and should sponsor research centers where persons of high talent can engage in experimentation....This is a proposal not for small adjustments or patchwork changes, but for a comprehensive system that will ultimately bring Public [Media] to all the people of the United States.*

By accepting the SA assignment, our lead producers and station incubators agree (contractually) to “go outside” traditional uses of craft, to expand mindset and to physically travel to the farthest corners where public media does not typically reach. Our goal is to grow the impact of our previous work by 10-15%, which would translate into a minimum of 50,000 downloads/streaming media plays, 15,000 individuals at local events, 175,000 unique visitors to our websites, 45,000 individuals linked via social media sites, and 445,000 Average Quarter Hour listeners (AQH) via an estimated 140 local and national broadcast features. The latter includes an estimated 1.8 – 2.8 mill tuning in each time to an estimated 20 SA short features broadcast on NPR news magazines (*All Things Considered* and *Weekend Edition Saturday*).

f. Plans for promoting, publicizing and/or disseminating the project spans multiple platforms, to leverage the resources and reach of the collaborating stations by tapping into the stations' existing networks and communities and using the stations' broadcast and online distribution channels, and promoting SA through our own publications and websites, links to listservs and websites, and through social media marketing campaigns. AIR maintains an AIRmediaworks blog to track progress of producer-driven projects, and coverage of SA by other media outlets. We have established credentials with major industry and mainstream blogs and print outlets, including the *Columbia Journalism Review*, the Neiman journalism blog, *Current*, the *Boston Globe*, the *Los Angeles Times*, etc., building on our current efforts now reaching and broadly engaging those not typically served by public media: our

Chicago Public Media-based producers have moved out to neighborhoods such as Little Village, an Hispanic enclave, inviting people to pose questions to “Curious City.” In LA, our producers working with KCRW and the Spatial Design Lab at Columbia University are using data visualization to track the remittances that flow between Mexicans in L.A. and Oaxaca. They will deliver up that information not only in L.A., but to counterparts in Oaxacan villages and nationally via a special 5-part series on *All Things Considered*. Planet TakeOut in Boston uses Chinese take-out restaurants as the portal for engaging thousands of Chinese-Americans and others who cross over into public media via WGBH radio and television to document their own experiences.

g. Plans for documenting, evaluating, and disseminating the project results: AIR’s team of station “impact liaisons” will gather a range of measures. We’ll administer a series of reports throughout the production phase designed to strengthen the projects as they grow. AIR will convene the teams at the conclusion of the term to discuss and vet the successes, weaknesses, and the impact of their work and, finally, AIR will administer a final survey of all Team members, both producers and station incubators. All aspects of our evaluation will seek to determine a range of data for each station-based project, including but not limited to:

Qualitative: The effectiveness of the work in meeting initial goals and desired outcomes; the degree to which station transformation in transmedia storytelling capacity has occurred; on-going sustainability of the work; the nature and degree of diverse new audience engagement; the quality of content produced; overall success of the collaboration and its impact on participants and the field; and obstacles to success.

Quantitative: Impact will be measured in number of listeners and/or viewers (Arbitron and Nielsen) and other meaningful data sets specific to digital media (i.e. # of downloads, unique visitors, comments to blog post, etc.); degree of community participation and engagement (including partnerships with local organizations); and additional outside funding raised (actual and anticipated).

In addition to the iterative process throughout, AIR will also generate a “Bluebook” of best practices and “lessons learned” designed to disseminate results of SA and encourage other stations and producers with appetites for R&D to replicate the projects. The Bluebook will describe the models of collaboration and innovation implemented by SA participants and will include, but not be limited to, topics such as effective promotional strategy, design for an effective launch, and designing and executing an impact survey. The Bluebook will offer useful articles and resources, and will provide a new template-agreement to guide others undertaking forward-looking collaboration. It will be published, promoted, and distributed via hard copy to key stakeholders, and digitally to thousands more via AIRmediaworks.org and partner websites. AIR will present findings at leading industry conferences.

h. Accessibility: AIR’s demonstrated history of commitment ensures content and venues (virtual and physical) are accessible to those with disabilities. Vendors are vetted for w3c access/508 compliance. Staff/contractor criteria specifies preference for those experienced in areas related to accessibility.

i. Budget: AIR has raised \$2.6M over four years to support its innovation work. In addition to current funders, NEA, the MacArthur and Wyncote Foundations, and CPB, we are cultivating other interested foundations. The ten Localore incubators contributed \$116,000 cash and \$484,000 in-kind, and we expect a comparable or greater level of station support. Total project costs (cash and in-kind) for the proposed 22-month SA project launching in 2013 are \$2,306,308. AIR respectfully requests a grant of \$100,000 from the NEA to support this work. We anticipate renewed funding from SA’s initial funders, who are currently engaged in planning with AIR. If AIR were to receive less than the requested amount from the NEA and be unable to find funding from an alternative source, we would reduce our administrative costs, and keep our focus on activities that would best deliver on our outcomes.

Details of the Project Narrative

A. Major Project Activities

- **Selection & Acquisition:** Exec Producer Pedlow and Series Producer Ortiz will select four arts and culture programs to be presented as Season IV of *VOCES* on PBS, drawing on its roster of projects funded by the LPB Public Media Content Fund, as well as documentaries presented at media markets like NALIP, IFM and film festivals that LPB attends. The criteria for selection will be artistic excellence; variety of artistic medium and cultural practice; regional representation and gender balance; originality in style and approach. This work will be based at Los Angeles headquarters for LPB, but will also involve travel to media markets and festivals.
- **Completion & Delivery:** LPB will execute broadcast licenses with the filmmakers whose documentaries are selected for Season IV; LPB will provide completion funds to enable makers to finalize their documentaries and deliverables; LPB will supervise broadcast packaging and creation of promotional spots and trailers, including videotaped interviews with producers on “the making of” their projects to be posted on the *VOCES* page that PBS.org will launch in September 2012. Digital Content Manager Diana Ballesteros will work with PBS to expand program content with short media, and utilize search engine optimization tools to enhance visibility for *VOCES* across multiple platforms.
- **Building Latino Audiences:** LPB has developed strategic partnerships with public television stations located in markets with high Latino population growth. With consultant Monica Medina, LPB will build on these partnerships by awarding competitive grants to support stations and Latino organizations to create customized outreach plans for collaborative engagement activities, including: television, radio and online components that expand the footprint of the series beyond the PBS broadcast and localize the series themes; community screenings, forums and program clubs; social media, including Twitter parties, blogs and mobile media networks to expand online audiences and sponsor user generated content.
- **Public Television Broadcast:** Season IV of *VOCES* will premiere on PBS in conjunction with Hispanic Heritage Month on four consecutive Friday nights at 10 PM, starting September 28, 2012. In addition, the series will stream online at PBS.org and be presented via the digital channel World and its website www.worldcompass.org.

B. Outcome and Measurement

The primary outcome intended for NEA support for *VOCES* Season IV is the creation of outstanding works of media art that capture the rich diversity of Latino arts and culture. A second compelling goal is to meet the needs of, and to attract, Latino Americans to public media by presenting content that reflects and expresses Latino images, voices and perspectives on high profile national media platforms. Finally, the goal of *VOCES* is to build broader recognition of the contributions of Latino arts and culture to our nation’s cultural heritage. LPB will document measurable outcomes for *VOCES* Season IV as a whole, as well for individual media works through reviews, news clippings, station carriage/ratings, online audience response and accolades.

C. Project Schedule for *VOCES* Season IV

2013

Jan August: fundraising for *VOCES*

Jan August: attend festivals, contact producers, screen and select content

April August: ongoing consultations with PBS on potential titles/final selections approved

Sept December: feedback from LPB/PBS to producers on rough cuts

2014

Jan Feb: meetings to strategize marketing, community engagement, station relations, online components

March: final program elements to LPB from producers; confirm Latino partnerships

March April: bids for redesign of website; publicity/engagement/station relations plans confirmed

April May: RFP to stations community engagement; promotional launch of *VOCES* at PBS annual meeting; online components developed

June: launch promotion/station relations; coordination with PBS promotion/PBS.org; masters/promos/completed evaluations to PBS; station engagement plans approved

July August: Website launched; begin social media campaign; carriage reports

September October: broadcast on PBS primetime and streaming on pbs.org

Dec March: evaluation and reports re community and online engagement, broadcast

D. Key Individuals, Organizations, and Works of Art

- **Core staff** includes *VOCES* Executive Producer Sandie Viquez Pedlow, Series Producer Luis Ortiz and Digital Content Manager Diana Ballesteros.
- **Consultants** include Director of Diversity, Engagement and Grants Monica Medina, Publicist Mary Lugo and Station Relations Manager Gabriela Jones Litchfield.
- **Media artists** are the filmmakers of the (b) (4)
[REDACTED]
[REDACTED]
[REDACTED]
- **Partnering organizations** include the (b) (4)
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED].
- **Public television station partners** include (b) (4)
[REDACTED]
[REDACTED].
- **Works of art:** (b) (4)
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED].

E. Target Population

The primary target population for *VOCES* is the diverse Latino community nationwide. At 50.5 million people, the Latino population is the largest and fastest growing minority segment in the United States. Latino Americans are demonstrating the sustainability of their vibrant cultural traditions and are not disappearing into the proverbial American melting pot. At the same time, the proliferation of new media technologies has transformed the ways viewers access content. These

changes in demographics and content delivery offer LPB and the public media system an unprecedented opportunity to attract and better serve Latino audiences; to engage a younger demographic that seeks media content online; and to create stronger station community partnerships at the local level. Finally, *VOCES* has tremendous crossover appeal. The series has engaged core PBS viewers, demonstrating powerfully that Latino American stories are *American* stories, and that the vitality of Latino arts and culture enlivens us all.

F. Plans for Promotion, Publicity and Dissemination

The work of Publicity, Station Relations, and Community Engagement will be closely coordinated to achieve maximum impact nationally and locally. We will use viral marketing strategies to build the *VOCES* online community, and link it to press coverage and social media buzz. Mary Lugo of CaraMar Publicity will create an Announcement Press Release describing the overarching concept for *VOCES*, with information on the four individual programs; launch release with trade periodicals, key Latino media representatives, entertainment critics, editors and reporters; work with filmmakers to create program descriptions, bios and photos for electronic press kits; work with PBS and station reps to include *VOCES* in their fall press materials; pitch stories and interviews with featured talent, filmmakers and *VOCES* spokespersons to the following: TV and radio press, weekly magazines, national dailies, syndicated outlets, and bloggers. *VOCES* will air nationally on PBS to its nearly 360 stations and stream online on PBS.org. Gabriella Litchfield Jones of GL Media will work closely with stations to ensure carriage at feed, provide screeners and additional information.

G. Documenting and Evaluating

LPB will utilize various metrics to document *VOCES* visibility and evaluate the series' impact, including public television station carriage reports provided by PBS; web traffic analytics; blogs, listings and reviews of individual programs and the series overall, as well as any broadcast media nominations and awards. Community engagement will be documented and evaluated through attendance records, number of partnerships developed between Latino organizations and stations, initiatives launched, questionnaires, and user feedback via social media.

H. Accessibility Accommodations for the Project

LPB programming is in compliance with the regulations of the 21st Century Communications and Video Accessibility Act of 2010 ("CVAA") mandated by Congress. The FCC requires that all programs airing on any PBS Service must be closed captioned. *VOCES* Season IV programs will be close captioned for broadcast and online distribution, as well as during live events, such as community screenings. This will enable individuals who are deaf or hard of hearing to view *VOCES* Season IV as Congress intended.

I. Budget

LPB will seek additional support from public and private funders, including LPB annual funding from the Corporation for Public Broadcasting. Other potential sources include the John D. and Catherine T. MacArthur Foundation, which has been a major underwriter of *VOCES*, the Ford Foundation, Rockefeller Foundation, Herb Alpert Foundation, NY Community Trust and corporations interested in reaching the Latino market. We will target local underwriters to tap interest in community niche markets. If NEA support is lower than requested, we will strive to make up the deficit with private foundation grants, or curtail the number of venues and events. Artists' and consultants' fees will not be curtailed.

MEDIA ARTS (Art Works): *Lost and Found—New Zealand*
National Film Preservation Foundation: Details of the Project (Attachment 2)

(a) Major project activities and context. The National Film Preservation Foundation requests support to produce a 3-hour DVD celebrating the results of our partnership with the New Zealand Film Archive to repatriate and preserve rare American silent-era films discovered in its vaults. *Lost and Found—New Zealand* will present 10 of the most notable finds and demonstrate what can be accomplished through international collaboration. Thanks to more than \$47,000 donated by the “For the Love of Film” Blogathon and the National Film Preservation Board, we will record the musical accompaniments in 2012. We request \$60,000 to complete work the next year. The remaining revenue for the \$160,987 project will be secured from sales, donated services, and contributed salary costs.

Some background is necessary to appreciate the significance of this groundbreaking partnership. In 2009, the New Zealand Film Archive invited the NFPF to repatriate and preserve some 224,000 feet of silent-era American nitrate film in its collections. With grants from The Andrew W. Mellon Foundation, the NFPF sent experts to identify the titles and assess which might be of most value. They found astonishing treasures: *Upstream* (1927), a “lost” comedy directed by 4-time Academy Award-winner John Ford; *The White Shadow* (1924), the first feature credited to Alfred Hitchcock and previously misidentified as an American release; *Won in a Closet* (1914), the first surviving film directed by and starring Mabel Normand; an episode from *The Active Life of Dolly of the Dailies* (1914), starring Mary Fuller as an unstoppable reporter; Westerns made in Tucson, San Antonio, and Yosemite; the only known feature showcasing the Miller Brothers’s Wild West Show of Oklahoma; comic shorts; industrial films about making Stetson hats and Dodge automobiles; newsreels; documentaries about such far-ranging subjects as wildlife conservation, life in China, and underwater explosives; and scores of other culturally significant but long-unseen works.

In 2010 and 2011, the NFPF repatriated 176 titles and divvied them up among the participating American archives—the Academy of Motion Picture Arts and Sciences, George Eastman House, the Library of Congress, the Museum of Modern Art, and UCLA Film & Television Archive. Some 70 percent of the films are thought to survive nowhere else. Preservation work is now nearing completion, bolstered by a Save America’s Treasures grant, and contributions from five studios, preservation facilities, and other donors. The challenge now is getting these films out to the public so that they can be enjoyed and studied.

(b) Outcomes and measurements—Engagement. The fact that rarities, long considered lost, came to be found in New Zealand testifies to the phenomenal popularity of early American movies. By the late 1910s the Hollywood studios were circulating new releases around the world with the expectation that prints would be shipped back or destroyed at the end of their runs. But many evaded destruction and eventually made their way into public collections. Today hundreds of American silent-era films that were not saved in the United States survive abroad. Time is running out to save these nitrate prints before they decay.

Lost and Found—New Zealand has tremendous potential to build new audiences for silent-era film, thanks to the public fascination with this “lost film” story. The 2010 announcement in the *New York Times* precipitated coverage in the *Los Angeles Times*, *Variety*, AP, NPR’s *All Things Considered*, *BBC News*, *The Guardian*, *El Pais*, Australian and New Zealand television, and even *Late Night with Jimmy Fallon*. News of the Hitchcock discovery the next year brought even more. Following the *Los Angeles Times* piece, the story appeared over the first 3 days in more than 300,000 venues, from the *Shanghai Daily* to the *Times of London*.

Motion picture enthusiasts and educators are clamoring to see the discoveries. After preservation is completed, the American archives screen the films, as does the NZFA, but these programs tend to be shown only in select metropolitan areas. To expand access, the NFPF streams many shorter titles on our website. Streaming reaches audiences worldwide but comes with trade-offs. To speed delivery, the digital copies are streamed at a low bit-rate, which means that detail is lost. Furthermore, most films are exhibited silent, without the musical accompaniment customary to silent film exhibition.

The best way to share the discoveries widely without compromising their exceptional visual quality is through DVD. Unfortunately, due to the limited sales potential, few commercial distributors risk releasing silent films on DVD. (b) (4)

s. However, it has informally told the NFPF that it would allow our release of the title on DVD to publicize the discoveries.

Beyond film enthusiasts and educators, there is also another important audience for the DVD—the international film archive community. The NZFA-NFPF partnership, the largest America film repatriation project in decades, marked a diplomatic breakthrough. The publicity and good will have focused public attention on “lost films” but also underscore the potential for further international projects. *Lost and Found—New Zealand* will testify to the value of this collaborative approach. (b) (4)

(c) Schedule and (d) Key participants and art works. Creating a DVD involves content selection, legal agreements, rights clearances, research, writing, music creation and recording, design, programming, compression, authoring, typesetting, printing, DVD manufacture and assembly, promotion, and distribution. Through 12 years of experience with our award-winning *Treasures* series, the NFPF has a proven track record and can handle the process from start to finish. NFPF Director Annette Melville will serve as project manager.

Lost and Found: New Zealand will follow the work plan used successfully in earlier projects. It will reunite our production team (see Attachment 5, Biographies) with our archival partners. The anthology will be curated by Dr. Scott Simmon, curator of four *Treasures* DVD sets, with the assistance of Dr. Leslie Lewis, our New Zealand nitrate consultant. All have worked with the NFPF before and are eager to lend a hand.

The anthology will be built around the most famous discoveries—*Upstream* and *The White Shadow*—and illustrate the range of films saved through the partnership. Among the works will be *Won in a Closet* (1914); the political satire *Andy's Stump Speech* (1924); *Lyman Howe's Ride on a Runaway Train* (1920), synchronized with the sound disc from the Library of Congress; and 4 to 5 other shorts (see attachment 9). The films will run about 200 minutes and be accompanied by music, program notes, and information about the repatriation effort. In finalizing the line-up, we will balance such considerations as (a) film type, (b) historical interest, (c) quality, (d) subject matter, (e) strength of the preservation work, (f) completeness, (g) running time, (h) teaching value, (i) video availability of similar material, and (j) copyright restrictions.

Music for *Upstream* and *The White Shadow* has already been composed by Donald Sosin and Michael M. Mortilla, who will create all the DVD accompaniments. The music will be recorded in their own studios and mixed in Burbank. Thanks to \$47,000 in seed money pledged by the “For the Love of Film” Blogathon and the NFPB, we plan to record the music in 2012 and manufacture the DVD the following year. The completed set will be issued in early 2014 (see page 3) and distributed by Image Entertainment to library and video vendors, museums, and Internet retailers. Retailing at \$29.99, each set will yield us \$13.50. Should sales revenues exceed costs, the net proceeds will be used to support new repatriation efforts.

<i>Lost and Found—New Zealand: Production Tasks</i>	Su 12	Fall 12	Win 12	Sp 13	Su 13	Oct 13	Nov 13	Dec 13	Jan 14
Select content & secure permissions.									
Copy films to digital tape. Compose, record & mix music.									
Create graphic design & press materials.									
Write & copyedit film notes.									
Create typeset screens & edit-decision list.									
Compress files. Author & test DVD prototypes.									
Print book & packaging.									
Replicate DVDs. Assemble & ship sets.									
Place review copies. Publicize and release set.									
Begin giving sets to state libraries & FIAF members.									

(e) Target population. As discussed in (b), the target population is film enthusiasts, educators, and European and Asian film archives. The NFPF has built an audience from the first 2 groups, thanks to the success of the *Treasures* series. Funded with an NEA grant, the initial *Treasures from American Film Archives* (2000; Encore, 2005) was the first video anthology to showcase the preservation work of the archival community and introduce non-Hollywood films to students and home audiences. The set received critical accolades: “A must-have for anyone interested in film history” (*Film Comment*) and “best set of the year” (*The New York Times*). Our 4 later sets have received similar praise and, taken together, have redefined the boundaries of film history. All told, some 34,000 units have been sold and thousands more given away. European archives avidly trade with the NFPF to acquire copies and are sure to take notice when films from the NZFA receive a similar send-off. *Lost and Found—New Zealand* may become a milestone for the world archive community, not only opening up new films to audiences but also affirming the value of international collaboration.

(f) Promotion. We will place advance copies with journalists who have reviewed past sets or covered the repatriation discoveries. (We have found that news coverage is far more effective in driving sales than ads.) In addition, we will announce the set through social media, Blogathon contacts, and professional listservs. Promotional material and sample films will be posted on our web site.

(g) Dissemination and (h) Accessibility. To ensure wide public availability, the NFPF will send free copies to all state libraries and the District of Columbia Public Library. (As silent films have written intertitles, close-captioning for the hearing-impaired is unnecessary.) We anticipate selling 2,000 copies in the first year and continuing sales at a more modest level afterward. Given the potential demand over time, we will print sufficient books to assemble 7,500 units and take advantage of the economies of scale. Success will be gauged by reviews, educational use, sales, and the reception by FIAF members.

(i) Budget. The NFPF’s DVDs are only possible through public funding. Sales are miniscule in comparison to commercial releases. *Treasures 5*, for example, has sold 3,950 copies and recouped only a fifth of the production costs through sales. Unless funders like the NEA help underwrite efforts like *Lost and Found—New Zealand*, important parts of our film heritage will remain buried in archives, accessible only to scholars. As shown in Attachment 3, *Lost and Found—New Zealand* is estimated to cost \$160,987. The NFPF has already raised \$47,000 and requests \$60,000 in NEA support. With the NEA leading the way, we are confident that we can secure the remainder through service donations and sales.

Public Radio International (PRI): “Global Hit on PRI’s The World”

Application to the National Endowment for the Arts - Media Arts: Art Works (8/9/2012)

Attachment 2: Details of the Project

a) Major project activities: Each weekday, PRI’s The World closes out its one-hour news broadcast with a distinctive segment that spotlights international musical artists, genres or trends.

In 1996, as production partners Public Radio International (PRI), the BBC World Service, and WGBH/Boston were creating the framework for a new hour-long global news program for public radio, they made the decision to include a daily music story alongside the program’s news reports. The goal of The World’s Global Hit segment is to offer American listeners insight into global events, culture, and history through the medium of music. The Global Hit uses music to examine a topic or issue of current interest or explore the context of significant historical events. Because of its accessibility and universality, music can often open a gateway to understanding of complex social, political and cultural issues that may resist explanation through more conventional means.

Senior Producer Marco Werman and his staff select music for the Global Hit from a variety of sources including news agencies, foreign music magazines, listener feedback, sample CDs and on-the-ground information gathering by journalists across the globe. Virtually all possible genres have made an appearance at one time or other over the years, from classical to jazz, from folk to hip-hop, from psychedelic rock to rap, to obscure musical forms and instruments found only in remote regions of the world. Due largely to Werman’s background in news journalism (see bio below), the Global Hit explores its subjects with the rigors of serious news reporting. It takes a multidisciplinary approach to music coverage that fits music and musicians into the context of where they live or come from. This makes the program a unique – and uniquely valuable – contribution to broadcast journalism and cultural reporting.

The Global Hit often highlights ways in which musicians illuminate political and social concerns. For example, reporter Betto Arcos profiled Mexican singer and performance artist Astrid Hadad. Her latest album “Tierra Misteriosa,” or Land of Mystery, inspired by Mexico’s bicentennial celebrations last year, uses music and satire to look at everything that is happening in the country, good and bad. Other segments that examine the intersection of music and history or current events have included:

- Arab-American composer Mohammed Fairouz’s new concerto “Tahrir for Clarinet and Orchestra” – inspired by watching the uprisings in Tahrir Square on the television in his New York apartment – conveys the urgency of a breaking news story (1/25/12).
- In the week after the shocking massacre in Norway, radio station NRK in Oslo asked Norwegians to post the songs they have turned to for comfort and hope. Marius Asp of NRK shared three selections with The World’s listeners (7/29/11).
- The World’s Marco Werman speaks with Sudanese rapper and former-child soldier Emmanuel Jal about his achievements in his homeland since he recorded his first album in 2005. Last year, Jal was honored by the Washington DC-based NGO, Search for Common Ground Award (10/27/11)

The Global Hit features many segments about music that mixes modern with traditional forms or crosses cultures, including:

- Hailing from the Scottish Isle of Skye, the Peatbog Faeries had a simple life working as carpenters and playing at local hotels and pubs. But when half the island turned out to see them, they decided to form a full-time band. Their sound mixes traditional music with rock and African styles (3/7/12).

- Argentine singer María Volonté fuses her love of tango with the blues on her new album “Nueve Vidas” (3/12/12).
- Chinese musician Yang Ying has played the traditional two-stringed erhu for many dignitaries, including American presidents. Later she founded China's first all-girl rock band, re-imagining folk tunes as rock anthems. That spirit of anything-goes fusion ultimately moved Yang in another direction. She emigrated to the United States, and began studying jazz (9/15/11).
- In the UK, a group of young musicians is doing un-traditional things with traditional Iranian music. The band, was formed in 2010, is called “Ajam,” and its music has Iranian roots (8/25/11).

The show's global focus doesn't overlook music and musicians in the United States. Over the past year, the Global Hit featured a variety of musical artists and genres around the country, including:

- Anchor Marco Werman speaks to Zach Condon, the leader of the indie-rock band Beirut. The group's name may imply that they're based in Lebanon, but they're not. They hail from Santa Fe, New Mexico. But the names of cities around the globe inspire many of their songs (10/7/11).
- Anchor Marco Werman speaks with jazz saxophonist David Murray about his homage to Nat King Cole's recordings of Latin standards (11/17/11).
- “Pop-ups” are temporary businesses, venues or events that happen suddenly, in unexpected locations and only for a short amount of time. In San Francisco, there are pop-up bakeries, pop-up restaurants – and now, the world's first Jewish pop-up record store, devoted to the heyday of Jewish recording from around the world (12/22/11).

In the year ahead, PRI's The World will continue to produce daily Global Hit segments representing a broad range of countries and regions and a wide diversity of genres and forms. They will seek out musical artists and forms that offer a fresh perspective on current and historical events and provide insight into the cultural and social forces behind the headlines.

The producers plan to continue an ongoing feature which calls on DJs and music critics around the globe to share what they are listening to and playing. For example, in December, DJ Mannasseh Phiri of JOY-FM in Lusaka, Zambia, Tom Schnabel of KCRW in Santa Monica, CA, and Marius Asp of NRK in Oslo, Norway shared their top picks of CDs released in 2011.

The Global Hit will also continue to expand its video and online presence. Werman has been working with San Francisco-based TV producer Steve Talbot on a new PBS series “SOUND TRACKS: Music Without Borders” (which has received funding from the NEA). SOUND TRACKS is also producing 8-10 minute online-only music features at PBS.org called “Quick Hits.” Content from both SOUND TRACKS and Quick Hits stories will be re-versioned on The World's Global Hits segment, to feed viewership of the video stories, and in turn provide the Global Hits with video web content.

b) Outcome(s) and Measurement: The Global Hit directly addresses the NEA outcome for engagement – “engaging the public with diverse and excellent art” – by embedding an entertaining musical segment within the framework of a nationally-distributed global news program. The pieces gain resonance and context from their placement next to current events. The wide range of artists and genres covered in the segment ensure that our listeners are continuously encountering new music and artists that they will not hear about from any other sources.

The World regularly receives listener response to the Global Hit segment, which for many years has been the most popular feature of the program. Many listeners email for more information on the artists

or offer suggestions on the selection of artists, explain how they responded to the music, and share their thoughts about the issues raised in a piece. This provides useful feedback on the segment to the program's producers and ensures that the Global Hit is an informative and engaging segment.

c) Schedule of key project dates: The Global Hit segment closes out each broadcast of PRI's The World, Monday through Friday. PRI is requesting support for production and broadcast of daily Global Hit segments throughout PRI's fiscal year 2014 (July 1, 2013 to June 30, 2014).

d) Key individuals, organizations and works of art: Marco Werman is Senior Producer and Anchor of PRI's The World. A former Peace Corps volunteer, Werman started in radio while freelancing in Burkina Faso, West Africa, for the BBC World Service, where he later worked as a producer. In 1995, Werman was invited to help develop the format for The World, and he has worked at the program since. In 1997, he began producing the Global Hit segment.

In addition to his role as Senior Producer, Werman serves as in-studio host for The World, alternating with fellow anchor Lisa Mullins. Since taking on this role, he has remained the primary force behind the Global Hit, reviewing and approving most of the stories and also continuing to produce interviews and other pieces for the segment. Werman is assisted by producer April Peavey. Peavey produces both news and Global Hit pieces for the program, and works with other reporters and producers to generate ideas and create pieces for the air. The World's reporters and correspondents provide Global Hit segments from all around the world, offering an even greater diversity of sound and content for the Global Hit.

e) Target population: As a regular cultural feature embedded within a daily program geared to news consumers, the Global Hit is designed to appeal to a general audience that might not seek out a dedicated arts and culture program. The daily broadcast serves an accumulated weekly audience of 2.5 million [Arbitron Fall 2011]. The program's web site draws an average of 180,000 unique visitors per month, and the show's podcasts receive an average of 275,000 downloads per month.

f) Plans for promoting, publicizing, and/or disseminating the project: The Global Hit can be accessed in a variety of ways designed to extend its reach beyond the daily broadcast. An extensive Global Hit archive is available for listening on demand, and users can view a written transcript of most archived segments. For some features, the Global Hit page is augmented with additional audio, video, photos, and links to the artist's page or other content that complements and enhances the original broadcast piece. In addition to its inclusion in the full show podcast, the Global Hit is offered as a standalone podcast that attracts between 35,000 and 50,000 downloads per month.

g) Plans for documenting, evaluating, and disseminating the project results: N/A

h) Plans for making the project accessible to individuals with disabilities: To the extent possible, PRI works to make its content accessible to people with disabilities, such as creating print stories to accompany audio pieces online. Radio itself is a highly accessible medium that enables people to share the experience of distant countries and varied cultures even if they are not physically able to travel.

i) Budget: The estimated project budget for the Global Hit in FY14 is about \$830,000. Support will come from a mix of sources including earned revenues, underwriting, and grants and gifts. NEA funding is an important component of this mix of funding sources; but if less than the amount requested is awarded, PRI will work to secure additional revenue from other sources to carry out the project as planned.

a. Major Project Activities With a grant from the NEA, Shirley Road Productions will continue production of BLACK BALLERINA. During the span of the funding period, funds will be used towards editing and for licensing of archival materials.

BLACK BALLERINA, a one-hour documentary, is the story of passion for an art, of women whose tenacity and artistic integrity drive them to subvert and transcend existing racial, class and social barriers in classical ballet. It follows the inspiring journeys of three black women who, unable to achieve their ultimate career ambitions because of their skin color, found their own way to triumph. Joan Myers Brown (b) (6) founded PHILADANCO, an internationally renowned modern company. Delores Browne (b) (6), after touring the UK as a principal with the New York Negro Ballet, became a respected teacher. Raven Wilkinson (b) (6), after becoming the first black dancer with the Ballet Russe de Monte Carlo, left her country to advance her career in Holland.

The story unfolds as the three main characters take us back in time to recall the cultural politics that operated during their careers. The documentary also explores why, even in 2012, black female ballet dancers, with few exceptions, continue to be marginalized in American ballet. With perspective from several members of today's ballet world providing insight, the documentary asks why classical ballet is still a white world and what will it take for the art form to truly reflect today's America. BLACK BALLERINA examines the nuances of race relations in cultural context, compels us to confront the complexities of change and encourages dialogue about equal opportunity and its impacts, both personal and institutional. The documentary also enlarges the conversation about issues of diversity and exclusion in other arenas where the color of one's skin is the barrier to opportunity and success.

TREATMENT: It's summer afternoon in a West Philadelphia neighborhood of row homes and small corner stores. City street sounds begin to cross-fade with piano music drifting from the windows of a nearby three-story building. Its awning reads: PHILADANCO. The camera moves inside the building, as the music draws the viewer upstairs and into a large studio with arched windows and a mirrored wall. Moving shadows on the dance floor pull out to reveal a dozen members of PHILADANCO who are taking ballet class. The camera pushes into a close-up of Joan Myers Brown intently watching the dancers from a corner of the studio. Colorful footage of the dancers slowly dissolves into a series of stills of young Joan in ballet costume. She begins to recount how she first encountered and fell in love with ballet as a young girl. "I know that ballet, you fall in love with it. Your body falls in love with it. The feeling of doing ballet, I just can't explain." Layered with archival footage and stills, set to the determined rhythm of ballet music, the sequence evokes 1940s Philadelphia as young Joan walks through downtown streets. Joan's VO: "I went up and down Chestnut Street looking at the dance schools, trying to get into a school. They weren't taking black youngsters."

The story unfolds through an intercutting of interviews, archival/memory sequences and contemporary verite footage. The three main characters tell their stories in unfiltered first

person. The shooting and editing style capture the lyricism, elegance and energy of classical ballet. Like a dance, BLACK BALLERINA steps seamlessly between present and past. The impressionistic black and white memory sequences of the main characters, to be designed with a motion graphics artist, will contrast with colorful, more sharply defined observational footage of contemporary dancers in the ballet studio, in performance venues or in energetic urban settings. Footage of current PHILADANCO Company members provides exuberant visual transitions that lead viewers back and forth through time and between stories.

Intercutting commentary from several secondary characters who are deeply involved in the ballet world of 2012 builds the narrative threads and provides a point-counterpoint. Their comments reveal how and why many of the same issues faced by Joan, Delores and Raven prevail today. These include the issue of “tokenism,” exposure to the art form and the ballet world’s strong adherence to tradition. Providing a professional ballet company point of view is Roy Kaiser, Artistic Director of the Pennsylvania Ballet, which today has no black female dancers. Kim Bears-Bailey, assistant artistic director and former dancer with PHILADANCO, provides reasons, other than race, that hinder greater participation of black females in ballet. Bianca Fabre, a young African American college ballet major, dreams of finding a job with a professional ballet company, but is tired of all the “no, no, no’s.” A rare contemporary success story is Misty Copeland, the first African American female dancer to achieve Soloist rank with the American Ballet Theater. Virginia Johnson, former ballerina and now artistic director of Dance Theatre of Harlem, puts into context the important role the company has played in providing opportunities for black ballerinas. Classic ballet music such as Tchaikovsky’s “Swan Lake” and “Sleeping Beauty” evokes the story’s emotion. Contemporary piano and recorded music accompanies the new dance footage and sequences.

b. Outcomes & Measurements: The documentary aims to stimulate the world of classical dance to address social injustices and to better reflect our society’s cultural and racial diversity. Anticipated benefits are to create greater awareness among young people, their families, teachers and communities about this extraordinary art form and its power to transform lives. It also aims to create greater sensitivity among dance teachers, schools and professional dance companies which, when offering opportunities, will take a closer look at young minority artists. Other benefits are to encourage more aggressive efforts to build racially diverse audiences for ballet, an increase in minority students enrolling in dance academies and greater support for arts programs in our schools.

c. Schedule: Since summer 2011, we have been capturing footage of dancers, teachers, parents and students. Many of the principle interviews have also been shot. We have made positive initial contact with Dance Theatre of Harlem and Misty Copeland in preparation for videotaping their parts of the story. Fundraising and archival research continue. (i.e. the New York Public Library for the Performing Arts, the Washington University Film & Media Archive (Henry Hampton archive), Schomburg Center for Research in Black Culture, Temple University Urban Archives.) We anticipate completing taping by Spring 2013, pending receipt of sufficient funding. Preliminary archival research is ongoing; final selection and licensing will take approximately four

months during the NEA funding period. I anticipate four to six months of editing, motion graphics design and sound design from June 2013 through fall 2012//winter 2013.

Developing the community & educational outreach plan will begin concurrently during the editing phase. We anticipate completion by Winter 2013/2014. We have completed a sample (20:26) that introduces the main themes and principal characters.

d. Key individuals, organizations involved: Frances McElroy is producer/director. Meg Sarachan is editor. Key individuals include Joan Myers Brown, founder of PHILADANCO, Delores Browne, and Raven Wilkinson. Dr. Joselli Deans is our principal project consultant. She is author of “Black Ballerinas Dancing On the Edge.” Joselli is also a former dancer with the Dance Theatre of Harlem

e. Target Population: BLACK BALLERINA will appeal to an audience of varied ages, races and ethnic groups, as well as to lovers of dance, history and the arts. An educational and community outreach initiative will offer the documentary to targeted organizations to stimulate and engage the audience in active dialogue. (i.e. International Association of Blacks in Dance, International Dance Council, American Dance Guild, National Dance Association, National Dance Education Organization, Society of Dance History Scholars). BLACK BALLERINA will expand the conversation about the nuances of race relations in cultural and other contexts, compel us to confront the complexities of change and encourage dialogue about equal opportunity, both personal and institutional.

f. Dissemination: Ideal distribution is PBS broadcast on either **INDEPENDENT LENS** or **POV**. A comprehensive educational and community outreach initiative will focus on screenings and dialogue that question issues of diversity and exclusion not just in dance, but in other arenas where the color of one’s skin is the barrier to opportunity. The documentary will be entered into film festivals, including those with a dance focus and those with a focus on socially conscious documentaries.. Through DVD and an accompanying discussion guide (to be also available online), the film will be available to a national network of professional dance companies, dance schools and teachers, colleges and universities, print media including dance publications, elementary and secondary schools. The DVD will also be available for home viewing, through on-line postings and on the Shirley Road Productions website and YouTube channel,

g. Plan for disseminating project results: Our plan is to work with a social and trans-media specialist to develop audience through various interactive elements, a dedicated Facebook page, dedicated website, YouTube channel, etc. We also hope to create other forms of content such as podcasts to enlarge access and outreach.

h. Accessibility: We will work with the National Captioning Institute to provide closed captioning for the deaf and hard-of-hearing and video description (DVI) for blind and low vision individuals.

i. Budget: Should the NEA grant be less than requested, the priority will be to edit for as many days as the funding allows and/or licensing fees for a portion of the archival materials.

Southern California Asian American Studies Central Details of Project

As a major initiative leading to its 50-year anniversary as one of the nation's premier Asian Pacific American media arts organization, Visual Communications proposes "Visions in Motion: Fifty Years of Asian Pacific American Cinema," a major production comprising the creation of a feature-length film; online publication/salon; and reference directory.

A) Major Project Activities

Southern California Asian American Studies Central (dba Visual Communications - VC) plans on a major initiative to celebrate the legacy of a half-century of independent Asian Pacific American (APA) cinema. The project will be anchored by the production of a feature-length documentary rich with assorted interviews and clips observing the development of APA cinema, including current inroads into the mainstream arena and the creation of a uniquely online media presence through transmedia, digital/online cinema initiatives, site-specific media, gaming, and other forms. Supporting this production will be an exhaustively-researched online publication composed of essays, reviews, interviews, viewpoints and counterpoints that will elevate discourse on all things pertaining to APA cinema; and a copiously-researched directory of APA cinema and media artists and cultural workers that promises to be a first-of-its-kind.

B) Outcomes and Measurements

"Visions in Motion: Fifty Years of Asian Pacific American Cinema" aims to be a living survey of our ongoing cinema heritage by fulfilling the following objectives:

CREATION

- By referencing Visual Communications' ongoing legacy as a pioneering producer of groundbreaking film, video and media works by and about APA visions, and voices, the creation of a feature-length **documentary** observing a half-century of APA cinema in all its forms, will make tangible the rich heritage of this cinematic movement.
- By expanding the scope of its seminal anthology of APA independent cinema, *Moving the Image* (1991), the creation of an **online publication**, with essays, perspectives, and features by academics, artists, content producers and select audience members promises an accessible, exhaustive, and diverse aggregation of viewpoints and discourse.
- And, to quantify and catalog the rich heritage of Asian Pacific American cinema, the **APA Cinema Database**, an online directory that will provide a comprehensive roll-call of our community's artists both past and present.

ENGAGEMENT

- Visual Communications will work with institutions, community groups and individuals to make the **documentary** available to diverse communities through film festivals, community and classroom screenings, conferences, broadcast, web series, and special presentations.
- By interfacing with universities, entertainment and civic entities, bloggers and social media users, Visual Communications will promote a deeper level of discourse on APA cinema, society and culture through the diverse and exhaustive perspectives presented through its **online publication**.
- By employing diverse means of delivery and access (direct distribution, DVD, video-on-demand, etc.), Visual Communications will promote an educational engagement policy for all components of "Visions in Motion." Students, researchers, programmers, cinema and cultural workers, and cineastes are just some of the many potential audience members whose knowledge and enjoyment of APA cinema will be enhanced.

Southern California Asian American Studies Central

Details of Project

- “Visions in Motion” will encourage sustained discourse on issues pertinent to Asian Pacific American cinema. A series of “talkback” sessions and video feedback section as part of the **online publication** will link to other venues of critical thought including Asia Pacific Arts Magazine, CineVue, API Nexus, and blogging sites including 8Asians.com, beyondasiaphilia, Filmmatters, YOMYOMF.com, and others.
- By integrating the **APA Cinema Database** with its other project elements, VC will provide a nexus through which the audience can access information about our cinematic community.

C. Schedule

June 2013	<ul style="list-style-type: none">• Assemble project team (film production, online, data management teams)• Research of film excerpts, interview subjects, online essayists• Secure online interviewees, essayists, writers, videographers• Identification, acquisition and clearance of film and media excerpts begins
Sept. 2013	<ul style="list-style-type: none">• Outline of Documentary storyline established; secure interviewees• Assign, commission online articles and other forms of salon content
Dec. 2013	<ul style="list-style-type: none">• Conduct interviews for Documentary; acquire and clear film and media excerpts• Establish site map for online publication• First batch of online content received for editing
March 2014	<ul style="list-style-type: none">• Complete interviews for Documentary; begin editing of Documentary• Apply online site map to web interface; test navigation• Second batch of online content received for editing
June 2014	<ul style="list-style-type: none">• Fabrication of online components begin; second cut of Documentary delivered• Third batch of online content delivered for editing (inc. revisions)
Sept. 2014	<ul style="list-style-type: none">• Clear all remaining art for online salon; launch social media, promo components• Fine-cut of Documentary delivered
Dec. 2014	<ul style="list-style-type: none">• Picture-lock of Documentary; clear all remaining rights for Documentary• Documentary to sound/picture FX; sound mix• Soft-launch of online salon and encyclopedia
March 2015	<ul style="list-style-type: none">• Official launch of online salon and encyclopedia• Projected May: Delivery of composited, mixed Documentary

D. Key Individuals, Organizations, and Works of Art

“Visions in Motion,” a Visual Communications production, will marshal the talents and expertise of the organization’s Executive Director, Preservation Manager, a contracted Director and Producer for the Feature-Length Documentary, an online development team and other support personnel. Please see attachments containing bios of key project personnel.

E. Target Population

Visual Communications will make all components of “Visions in Motion” available to a wide audience including film festivals, community gatherings, special events, the online communities, students, activists, professionals, academics, artists of multiple disciplines, and cinema artists

Southern California Asian American Studies Central

Details of Project

representing the diverse Asian Pacific communities and beyond. Visual Communications' reach includes a mail list of over 10,000 contacts; its e-list of nearly 10,000 unique contacts; a social network of nearly 12,000 Facebook fans and Twitter followers; and a collateral audience of over 500,000 (via social media shares).

F. Plans for Promotion, Publicizing, and Disseminating

In Year One, Visual Communications plans to promote "Visions in Motion" through press releases announcing the project as well as a call for artists' excerpts and writers; this process will augment direct solicitations to artists whose excerpts are identified for planned usage. Audience awareness strategies will include featurettes on vconline that can be tied to year-round activities. Visual Communications will also build on its relationships with various colleges and universities and arts institutions through co-programming in events and education.

Regular progress reports will be issued to VC supporters via e-letters and renewal notices; while a ramped-up schedule of releases and notices will commence in Year Two. The Documentary, along with an accompanying study guide, will be made available for sale or rent to schools and institutions; and a home edition will be made available to the public. Additionally, the Documentary will be available as a multi-part series for individuals or institutions via public broadcast stations and online.

G. Plans for Documenting, Evaluating, and Disseminating the Project Results

Visual Communications will employ a team of documentarians who will record the creative process through still images, the creation of an electronic press kit detailing the production process, and updates that will be posted regularly on the project's "talkback" section of the online salon component. Social media updates will also play a role in the ongoing documentation process, the better to enhance the project's profile as one that will continue to grow and expand after the conclusion of the grant period.

All project components (Documentary, online salon, database) will undergo regular rough-cut, draft, edit, and test-screening sessions. And final reports to be shared with VC board, staff, and project funders will assess the impact of "Visions in Motion" through gathering of evaluations, press reviews and notices, and assessment of the "talkback" online element.

H. Plans for Making the Project Accessible

- Subtitling in various Asian languages, for non-English speakers and for hearing-impaired
- Creation of audio Podcasts of select online essays and features for the sight-impaired

I. Budget

Visual Communications is funded through federal and private foundation grants, corporate sponsorship, individual donors, in-kind donations, and box office/advertising/collateral sales. We have also forged strong relationships with advertising agencies who specialize in reaching the Asian American market and whose clients can benefit from access to our audiences. If we receive less than the requested amount, the organization will focus its energies on fundraising through increased individual support and earned income. If less than half of the funding is received, the online publication/salon and database will most likely be cut from the project until further funding becomes available.